

SWEET BRIAR COLLEGE



3 2449 0312758 5

THESIS

NA

735

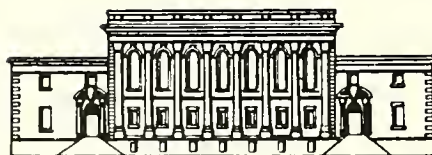
.S94


B73

1986

Presented by
Anne Richards

SWEET
BRIAR
COLLEGE
LIBRARY





Digitized by the Internet Archive
in 2010 with funding from
Lyrasis Members and Sloan Foundation

<http://www.archive.org/details/architectureofsw00hump>

**THE ARCHITECTURE OF SWEET BRIAR COLLEGE AS AN
EXPRESSION OF EDUCATIONAL PHILOSOPHY**

Barbara Humphrey Brasted

A Thesis Presented to the Faculty
of the Department of Art History
of Sweet Briar College
in Partial Fulfillment of the Requirement for the Degree
Bachelor of the Arts, with a major in
the History of Art

Sweet Briar College

May 1986

*Mr. Richards,
Thank you so
very much for
all of your help.
Love,
Barby*

Archives

120.9755

397388

Archives

NA

735

.594

B73

1986

Table of Contents

List of Illustrations.....	i
Chronology.....	v
Text.....	1
End Notes.....	21
Bibliography.....	25
Illustrations.....	30

List of Illustrations

Cover: Sweet Briar College

1. Schematic plan for a monastery at St. Gall, Switzerland, c. 819. (Redrawn after a nineteenth-century manuscript.) (de la Croix, Horst, ed., and Richard G. Tansey, ed., Gardner's Art Through the Ages. New York: Harcourt Brace Jovanovich, Inc., 1980.)
2. New College, Oxford: Plan. (Webb, Geoffrey. Architecture in Britain. Great Britain: Penguin Books, 1956.)
3. Thomas Jefferson. The University of Virginia, Charlottesville, Virginia.(Turner, Paul Venable. Campus An American Planning Tradition. Cambridge, Massachussetts: MIT Press, 1984.)
4. World's Columbian Exposition, 1893. (Burchard, John and Albert Bush-Brown. The Architecture of America. Boston: Little , Brown and Co., 1961.)
5. Cram, Goodhue and Ferguson. Sweet Briar College: Original Campus Perspective. (1903)
6. Cram, Goodhue and Ferguson. Sweet Briar College: Original Development Plan. (1903)
7. Cram, Goodhue and Ferguson. Part of the proposed parterres of Sweet Briar College, Original Campus Plan. (1903)

8. Le Notre. Part of the parterres de broderie at the Tuileries. (Thacker, Christopher. History of Gardens. Berkley: University of California Press, 1979.)
9. Academic Hall, Sweet Briar College, 1906. (Bryant. H. Stafford, Jr. "Classic Ensemble." Arts in Virginia, 11, Winter 1971, pp. 18-25.)
10. Fletcher Hall, Sweet Briar College, 1925. (Bryant H. Stafford, Jr. "Classic Ensemble." Arts in Virginia, 11, Winter 1971, pp. 18-25.)
11. Inigo Jones. The Queen's House, Greenwich Hospital. 1618-1635 (Gotch, Alfred J. New York: Benjamin Blom, Inc., 1968.)
12. The Cupola, Sweet Briar College, 1906.
13. Lord Pembroke and Roger Morris. Wilton, Wilts, Palladian Bridge, 1736. (Summerson, John. Architecture in Britain 1530-1830. Great Britain: Penguin Books, 1973.)
14. Charles Bulfinch. Hollis Street Church, sketch from original drawing, 1788. (Place, Charles A. Charles Bulfinch. Boston: Houghton Mifflin Co., 1925.)
15. The Refectory, Sweet Briar College, 1906.
16. Charles Bulfinch. Faneuil Hall, sketch before enlargement.
17. Cram, Goodhue and Ferguson. Proposed Chapel, Sweet Briar College: Original Campus Perspective. (1903)
18. James Gibbs. "West End," sketch.

19. Cochran Library, Sweet Briar College, 1929.
20. James Gibbs. The Senate House, Cambridge, 1722.
21. Inigo Jones. Banqueting House in Whitehall, London, 1619. (Richards, J.M. The National Trust Book of English Architecture. New York: W. W. Norton and Co., 1981.
22. Cochran Library, detail, Sweet Briar College, 1929.
23. Cochran Library, interior, Sweet Briar College, 1929.
24. Inigo Jones. Ceiling, Banqueting House in Whitehall, London, 1619. (Millan Oliver. Rubens, A Whitehall Ceiling. London: Oxford University Press, 1958.)
25. Thomas Jefferson. "East Lawn," University of Virginia, 1817. (Larson, Jens Fredick and Archie Mac Innes Palmer. Architectural Planning of the American College. New York: McGraw Hill Book Co. Inc., 1933.)
26. Washington College, Washington and Lee University. (Larson, Sarah Drummond. "Ralph Adams Cram as College Architect." Unpublished M.A.H. thesis, school of Architecture, University of Virginia, 1981.
27. Thomas Jefferson. Rotunda, University of Virginia, Charlottesville, Virginia, 1817. (Andrews, Wayne. Pride of the South. New York: Atheneum, 1979.)
28. Proposed Commencement Hall, Sweet Briar College: Original Campus Perspective. (1903)

29. Grammer, Reid, and Dew dormitories, Sweet Briar College, 1902, 1925, and 1956..
30. Connie Guion Science Building, Sweet Briar College, 1965.
31. Sweet Briar Memorial Chapel. Sweet Briar College, 1967.
32. Thomas Jefferson. The Rotunda, interior, the University of Virginia, Charlottesville, 1817.
33. The Anne Gary Pannell Center, 1985.

Chronology

- 1901 A charter was obtained from the Commonwealth of Virginia incorporating Sweet Briar Institute.
- 1902 According to Martha Lou Stohlman's The Story of Sweet Briar, (p.53), *The Lynchburg News* announced in the spring that "the drawings and sketches of the proposed Sweet Briar Institute will be on exhibition in the windows of the Lynchburg Traction and Light Co. where they can be seen by all persons who may be interested in the best of architecture and in modern ideas of education."
- 1906 Four buildings from Ralph Adam Cram's Original plan, the Refectory, Academic, Gray and Carson dormitories^{or} were completed by the opening of the school in the fall.
- 1908 Randolph dormitory was built according to Ralph Adam Cram's original plan.
- 1910 Manson dormitory was built according to Cram's original plan.
- 1912 Grammer dormitory was built according to Ralph Adam Cram's original plan.

- 1925 Dr. Meta Glass became president of the college. Fletcher Hall and Fergus Reid dormitory were completed.
- 1929 Mary Helen Cochran Library opened through the combined efforts of Cram, Goodhue, and Ferguson, Architects and their associates, Clark and Crow, Lynchburg.
- 1931 Daisy Williams Gymnasium was the last building to be built at Sweet Briar during Cram and Ferguson's association with the college. It was designed and built by their associate architects Clark and Crow.
- 1942 Ralph Adams Cram died on September 22.
- 1956 William Bland Dew dormitory was built by Hutchins and Moore, of New York City.
- 1961 Mary Reynolds Babcock Fine Arts Center was opened. The architects were Clark, Nexsen and Owen of Lynchburg.
- 1962 Glass dormitory, designed by Clark, Nexsen and Owen, opened.
- 1965 Connie M. Guion Science building, designed by Clark, Nexsen, and Owen, opened.
- 1967 Sweet Briar Memorial Chapel, designed by Oliver and Smith of Norfolk, Va., opened.

- 1977 Bells were placed in the Cupola.
- 1981 Prothro Commons, designed by Marce^{Wright} Wright, Cox and Smith,
opened.
- 1986 Old Refectory renovation completed and reopened as The Anne
Gary Pannel Center. The Architects were Marcellus, Wright, Cox
and Smith.

Expression is an often-neglected element of architecture. Ever-present financial and functional concerns frequently take precedence over æsthetic concerns. But they need not do so. Vitruvius said that stability, utility and beauty are the cornerstones of architecture; if all of these elements are in balance, the building will not only be functional and cost effective, but will also express something. The great architect Ruskin, along with many additional architects, philosophers and writers since, held the conviction that "architectural plans, having been generated in the context of certain social, moral, religious and philosophical ideas, must express those cultural origins."¹ Government buildings bespeak the state's ideology, religious architecture reveals something about the beliefs of a specific faith, and college architecture expresses educational philosophies.

Education is rooted in the tradition of the medieval monastery. Long before the emergence of universities² the church was the principle educator, and monasteries were the principle centers of learning. Out of the tradition of the "Benedictine Rule", which encouraged withdrawal from the ordinary temptations of life and demanded (among other things) vows of chastity, obedience, and poverty, emerged the ideal plan for a monastery. This ideal plan for a monastery at St. Gall, Switzerland (FIG. 1), is a visual

expression of the social, moral and philosophical ideas of Benedictine monasticism. Close to the center, dominating everything, was the abbey church, with the cloister to one side. Around the cloister court were placed the most essential buildings: the refectory, the kitchen, dormitories, bathrooms, a meeting room, and storage room. Less important buildings, such as the infirmary, the school and the workrooms, were placed on the perimeter of the core area. This kind of organization indicates the relative order of priorities of monasticism. In addition, the plan undoubtedly reflects the élan of the Medieval mind to explain the Christian faith in terms of an orderly, rational philosophy-- a philosophy upon which the ideals of western education were founded.

Like Medieval monasteries, New College at Oxford (FIG. 2), completed in 1386, was founded and supported by the church. In an article in the August 1957 edition of Architectural Record, architectural historian Albert Bush-Brown discusses the specific philosophy in education expressed in the architecture of New College:

The location of the chapel, [which is near the center of the plan], and the fact that its interior movable partitions, which allowed the hall to serve also as a place for secular assembly, screened a sacred altar from profanation, indicate that...theology was the major study and that the university day was punctuated by required attendance at chapel services. Like monastic prototypes of English colleges, the plan of New

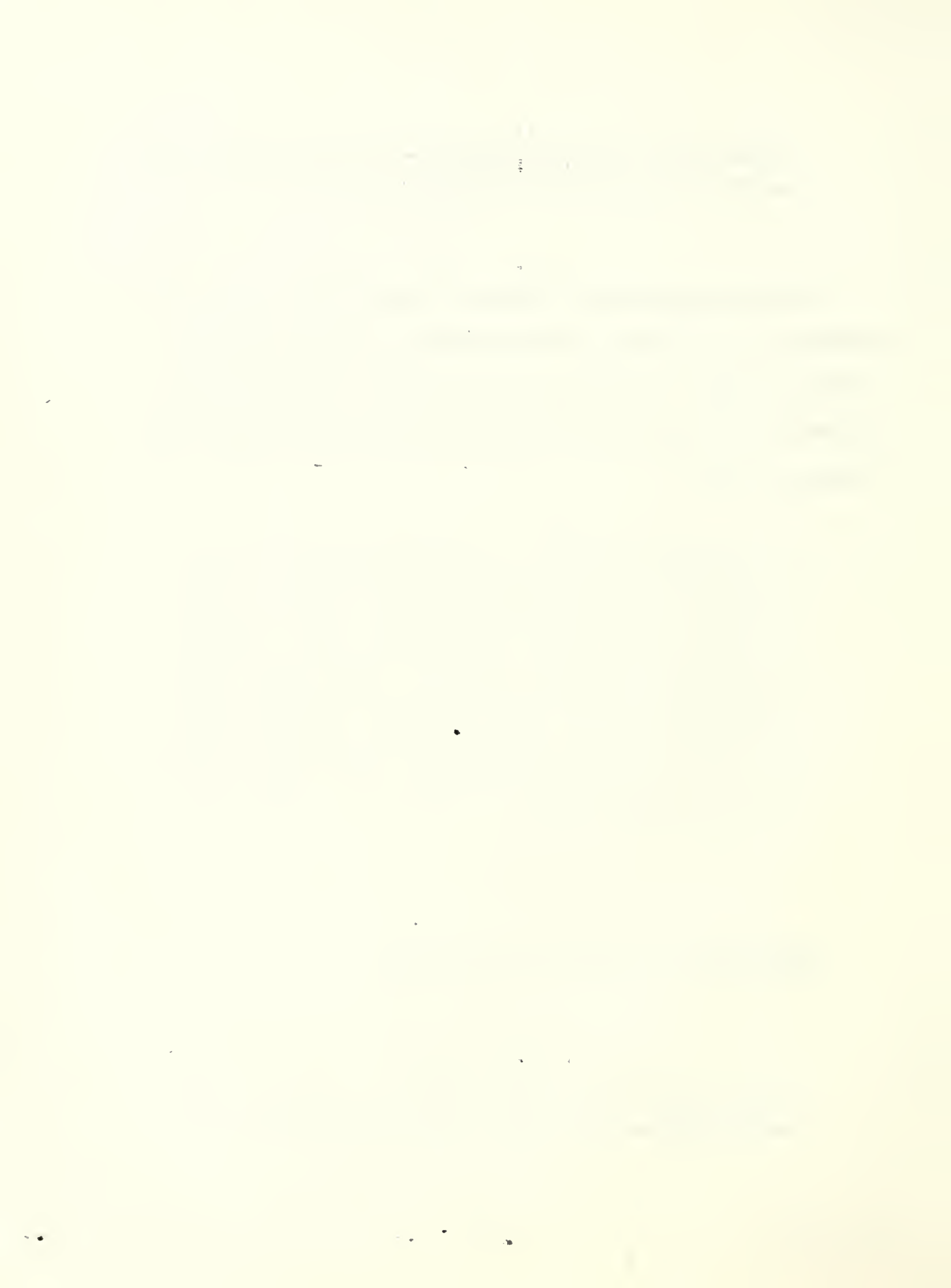
College, which includes a dining hall, a library, residences and gardens, comprises a self-sufficient community.³

The American equivalent of this kind of self-sufficient community is epitomized at the University of Virginia (FIG. 3), in Thomas Jefferson's "academical village." Paul Venable Turner directly correlated Jefferson's philosophical ideas and their physical manifestations in the design of an "academical village":

The essential character of Jefferson's design for the University of Virginia was determined by his vision of the ideal education. In his own college years, Jefferson's most rewarding experiences had been in his personal relationships with his teachers...⁴ The notion of [an "academical villiage"], separate pavilions serving as both the teacher's home and classroom, with students' rooms linked directly like guest wings, was the most logical expression of this ideal.⁵

Albert Bush-Brown draws the same parallels.

At the head of the lawn, between the dormitories and faculty pavilions, the library, not the European church, was



the focus of the plan; for it was Jefferson's contention that education, like government, should not be ruined in those ecclesiastical controls detrimental to intellectual freedom, as he had witnessed in both this country and in the Jesuitical teaching in Europe. The liberal arts courses, especially the study of Greek and Roman history, were designed to strengthen students against despotism both in its political and religious forms.⁶

The physical form of the University of Virginia embodies Jefferson's goals for a classical education as well; the buildings of his "academical village" embrace masterpieces of ancient architecture. Jefferson himself spoke of the vital role that classical architecture plays in education, (as quoted in "Architecture of American Colleges" by Montgomery Schuyler).

These small buildings will [be] ...models in architecture of the purest forms of antiquity, [and they will furnish]... to the student examples of the precepts he will be taught in the arts.⁷

The architecture of Jefferson's "academical village" seems to incorporate perfectly the ideal of a humanistic education: The University of Virginia provided an "ideal" education for gentlemen.

The example of The University of Virginia served as a versatile model for other institutions to emulate; the colonades and arcades indicative of his style proved to be extremely popular, especially among institutions in Virginia. This can be taken as evidence of an acceptance of the basic tenets of his philosophies as well, and could also indicate that those philosophies could be applicable to the education of women as well as that of men.

Elijah Fletcher believed in the education of young ladies. In a letter advising his father about the upbringing of his sisters, he wrote (as quoted from Martha Lou Lemmon Stohlman's The Story of Sweet Briar College), "A girl will be more respected with an education than with wealth. I think female education is too much neglected-- they are the ones who have the first education of children and ought to be qualified to instruct them correctly." ⁸ He backed up these words with his money, telling his father that he would soon send a hundred dollars (one-ninth of his annual salary) to be used for the education of one of his sisters.⁹ Elijah's commitment to the education of young women had a lasting effect. His daughter, Indiana Fletcher Williams, bequeathed the bulk of her estate, in memory of *her* daughter Daisy, for the establishment of "Sweet Briar Institute."

Indiana Fletcher Williams left a specific directive. Martha Lou Lemmon Stohlman wrote, in The Story of Sweet Briar, that those instructions were to

Procure the incorporation... of "Sweet Briar institute,"... for

the object... of establishing... a school or seminary for the education of white girls and young woman.... It shall be the scope and object of the school to impart to its students such education in sound learning, and such physical, moral and religious training as shall, in the judgement of the directors, best fit them to be useful members of society.¹⁰

According to Stohlman, upon the incorporation of Sweet Briar Institute¹¹ in 1901, the original Board of Trustees decided that Mrs. Williams' intent could best be served by the establishment not of a seminary or finishing school, but a "liberal arts college of the highest rank."¹² Dr. John McBryde, the first Chairman of the Board of Trustees' Executive Committee of Sweet Briar Institute, and two other board members formulated "a declared wish and purpose... to give such shape and scope to the Sweet Briar Institute as will make a worthy monument to the liberality of its founder and the first among establishments for female education in the State and in the South."¹³

He [Dr. McBryde] was convinced that "attractive surroundings and artistic buildings have a profound and lasting influence on the hearts and minds of young girls just emerging into womanhood." He foresaw that this new school would be chiefly supported by its patronage and that it must appeal for patronage... by the beauty of its plants and surroundings.¹⁴ He never wavered in his

conviction that the best was none too good for Sweet Briar.¹⁵

Dr. McBryde realized the importance of the architect in a college development plan: he chose one of the foremost architects of the period, Ralph Adams Cram, to design the plan for Sweet Briar Institute.¹⁶ In Architectural Planning of the American College, Larson and Palmer stress the importance of the architect's contributions:

The importance of the role of the architect in a college development plan cannot be over emphasized. The architect is of all persons best qualified to bring out of the realm of theory and into practice the relationship between the arts on the one hand and higher education on the other.¹⁷

Ralph Adams Cram held similar convictions to those held by Dr. McBryde: he believed in the educational effectiveness of architecture. Cram wrote, in The Gothic Quest in 1907, "I believe that art... as a system of spiritual and psychological influence is perhaps the greatest teaching agency..."¹⁸ In addition, in an article entitled "Have I a 'Philosophy of Design'", published in the November 1932 edition of *Pencil Points*, he wrote

"... art in any form always had expressed, and always must, the *best* in any time or place.... Art of any kind had to be *the best*, that was sure and final. Then as a consequence, it had to be beautiful."¹⁹

Both Ralph Adams Cram and Dr. McBryde had an understanding of the function of architecture in education. Now, as our college is expanding and rebuilding, it is important that we also understand the role of architecture in the educational process. Our college campus and buildings are not only instruments of education in themselves, but they are also instruments of imparting the college's educational philosophy.

Albert Bush-Brown wrote, "Architecture is educationally effective to the degree that it is in cultural harmony with the educational goals and methods of the institution.... [However], nearly all colleges have at one time or another adopted the notion that architectural harmony within a campus will result from making buildings conform in style, forgetting that a garden has many plants."²⁰ Conformity in style does not necessarily bring neighborliness, and educators must guard against sacrificing convenience and performance for alumni and donor sentiments about style. What matter far more are scale, balance and rhythm-- the classical elements of beauty.

These kinds of classical attitudes were introduced in American scholastic architecture as the Beaux-Arts movement, provided by the *tour de force* of the World's Columbian Exposition of 1893. (FIG. 4) The

grandeur and amplitude indicative of this architectural style is manifested in the character of the educational institutions being designed and built at the turn of the twentieth century. The Beaux-Arts principles facilitated an orderly and harmonious system for the planning of the many disparate new essentials of modern universities and colleges-- libraries, lecture halls, gymnasia, administration buildings and dining halls-- within a unified overall pattern. Abetted by the Columbian Exposition of 1893, the theories about campus planning, which had previously never been ^{were} considered. Around the turn of the twentieth century numerous articles on the subject were published in American magazines. In an article published in the Architectural Record in 1897, Ashton Willard found the traditional American campuses lacking unity among the buildings.²¹ This view was advanced by the architect and educator A.D.F. Hamlin in an article entitled "Recent American College Architecture" published in The Outlook in 1903. He believed that the buildings of older American colleges were "wholly unrelated architecturally", while the buildings of new American colleges were more "artistic in design, more monumental in effect."²² These views would almost certainly have been familiar to Cram, and quite probably would have influenced his overall practice to some extent.

Because he was influenced by the Beaux-Arts movement and the pervasive campus planning theories, Cram created a grandiose master scheme for Sweet Briar Institute (FIG. 5). Seventeen buildings were

proposed for the women's institution of approximately four hundred students. The formal and axial plan included formal gardens, pools and pavillions (FIGS. 6 & 7). Wherever changes of grade had to be accomodated, monumental flights of steps were to be built, transforming the gently undulating landscapes into a rigid series of terraces on several levels. The overall effect was similar to the formal gardens of Neo-Classical France in the late seventeenth and early eighteenth centuries (FIG. 8), from which the Beaux-Arts movement stemmed. Stafford Bryant remarked that "had it been completed to that scheme, Sweet Briar might have the air of a bustling metropolitan university; it would have grown up as a sort of rural Columbia"²³ The college has perhaps wisely opted for more informal grounds; for the proposed rigidity and formality seems incongruous with the topography of the site.

Not only did the original scheme reflect traditional planning elements, it also reflected the traditional value systems both of Indiana Fletcher Williams and of Ralph Adams Cram. According to Martha Lou Lemmon Stohlman, "Mrs. Williams' concern for religious training has been the concern of many individuals associated with Sweet Briar."²⁴ Ralph Adams Cram acted upon this concern; for he believed that a school should be "half monastery and half college."²⁵ His original plan integrated the chapel (FIG. 17) into the residential area. It was in fact one of the two focal points of the eastern range (the other being the refectory). This placement reflected

1. The first of these is the fact that the

2. second is the fact that the

3. third is the fact that the

4. fourth is the fact that the

5. fifth is the fact that the

6. sixth is the fact that the

7. seventh is the fact that the

8. eighth is the fact that the

9. ninth is the fact that the

10. tenth is the fact that the

11. eleventh is the fact that the

12. twelfth is the fact that the

13. thirteenth is the fact that the

14. fourteenth is the fact that the

15. fifteenth is the fact that the

16. sixteenth is the fact that the

17. seventeenth is the fact that the

18. eighteenth is the fact that the

19. nineteenth is the fact that the

20. twentieth is the fact that the

21. twenty-first is the fact that the

22. twenty-second is the fact that the

23. twenty-third is the fact that the

24. twenty-fourth is the fact that the

both medieval monastic and scholastic traditions. Moreover, it signified the importance placed on religion at Sweet Briar. Cram's subsequent development plans of 1928 and 1950 placed the chapel at the west end of the central axis, opposite the main entrance. This placement gave even more prominence to the chapel, as it was *the* focal point, but removed it from its desired location in the residential area of the campus. The existing Sweet Briar Memorial Chapel (FIG. 31), built by Oliver and Smith Architects of Norfolk in 1964, is located on the site originally specified by Cram in his 1903 plan.

Cram chose the Georgian style of architecture for Sweet Briar because he felt that the style was "predetermined by the history, tradition and architectural style of the area."²⁶ He further described Virginia's Georgian as "ample, courteous, and generally aristocratic."²⁷ Martha Lou Stohlman suggests that some people may have described many Sweet Briar students in much the same vein that Mr. Cram described the style of architecture: "... there has at least been the vague impression abroad that Sweet Briar was an elegant school where girls met for tea in the afternoon on the green lawns, wearing floaty chiffons and floppy hats."²⁸

It is no wonder that Sweet Briar projected such a classical and refined image when, in Cram's buildings, there are clear references to classical Italy as interpreted through the English architects, Inigo Jones and James Gibbs

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

3. The third part of the document presents the results of the study. It includes a series of tables and graphs that illustrate the findings of the research. The data shows a clear trend in the relationship between the variables studied.

4. The fourth part of the document discusses the implications of the findings. It suggests that the results have significant implications for the field of study and may lead to further research in this area.

5. The fifth part of the document concludes the study. It summarizes the main findings and provides a final statement on the importance of the research.

as well as Lord Pembroke. In addition, several buildings at Sweet Briar were perhaps inspired by the works of Cram's stylistic contemporary (and fellow Bostonian) Charles Bulfinch. All four buildings which were completed by the opening of the College in 1906-- Academic (now called Benedict) (FIG. 9), the Refectory (FIG. 15), and Carson and Gray dormitories-- were interpretations of English prototypes. They were, however, built in red brick, of bricks produced from the clay on the college's property, rather than using the English Portland Stone of the prototype buildings.

Historical stylistic and design precedents indicated that the buildings should reflect not only the aesthetic ideal of the college but also the very functions and purposes for which the building would be employed.

Academic (and its almost-identical twin, Fletcher Hall [FIG. 10] [opened in 1925]), suggested a somewhat elongated version of Inigo Jones' Queens House at Greenwich (FIG. 11) --which was a common theme for academic and commercial building at the time. Appropriately, it served as the original classroom and administration building of the new campus. This official function was expressed by the columned two-story loggia.²⁹

Sarah Lanford noted that the Refectory differs noticeably from the adjacent dormitories:

The cupola distinguishes the Refectory from the

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

surrounding dormitories, indicating its more public nature. In its massing the Refectory may have found its inspiration in Inigo Jones' New Gallery, Somerset House. There giant order pilasters rise from a rusticated basement as they do at Sweet Briar's Refectory. Similarity can also be seen between the Refectory and Marble Hill, built by Lord Pembroke and Roger Morris about 1728. The Refectory's composition is akin to that of the central projecting bay at Marble Hill. The domesticity of the latter is strong; therefore, this alone could not have been the source.³⁰

Yet the design of the Refectory suggests Bulfinch's Faneuil Hall (FIG. 16) in Boston, with which Cram was extremely familiar. The Refectory effectively combines characteristics of public buildings and domestic ones, signifying its dual functions as a public use facility located in a residential area.

Also constructed with the first group of buildings was one of the two planned pavilions. This pavilion, attached to the south side of Grey served as a gathering place for the students. Called the "Cupola" (FIG. 12), it is in the tradition of Palladian gardens and bridge gates, such as Lord Pembroke and Roger Morris' Wilts Palladian Bridge (FIG. 13), and served essentially the same role. It is also stylistically similar to Bulfinch's adaptations of Gibbs'/ Wren's ecclesiastical designs, (FIG. 14) and since 1977 has curiously served

as a belfry. (In fact, visitors to the campus often assume that housing the bells was its original function.)

In addition to Gray and Carson dormitories, three more dormitories were completed according to Cram's original design: Randolph in 1908, Manson in 1910, and Grammer in 1912.

Although these buildings are stylistically similar to one another, each is unique. This kind of diversity among the residential buildings affords the sense of domesticity and individuality that he considered crucial for the well being of students away from home.

The Georgian style executed by Cram included many principles such as individuality, diversity and variety. However, his Georgian style work was not archæologically correct in detail, nor was it copied from models. Cram believed that revival styles, "when done archæologically, were stupid,... but it was perfectly possible to use a historical precedent as a basis, and then expand this into a more or less romantic, pictorial form." ³¹ It was on this point that he and Thomas Jefferson were diametrically opposed. Cram harshly criticized Jefferson's fastidious classicism, calling his chosen style decadent and pretentious. He described the buildings of the University of Virginia as having "unnecessarily unreasonable classical porticoes with columns, entablatures, and pediments complete-- and all built of pine boards framed up on the semblance of a newly

discovered paganism..." 32

Despite those differences in taste, Cram employed aspects of Jefferson's University of Virginia plan in the design for Sweet Briar College. His design repeats Jefferson's combination of semi-circular and rectangular forms, symmetrical arrangement of pavilions, and his use of colonnades and arcades as a unifying device. In his proposed plan, an axially placed library--a domed, pantheon-like structure with a pedimented portico, called Commencement Hall (FIG. 28), resembles Jefferson's Rotunda (FIG. 27) in its appearance and in one aspect of its site. Like the Rotunda, Commencement Hall is located atop the dell, commanding the widest and most encompassing view. The Commencement Hall was never constructed, however, due to financial exigencies and lack of need at the time previously designated for its construction. This time period was around 1912, well prior to World War I and the changes that the war wrought on the culture of the nation as a whole. As the needs of the campus changed, so did the plans for new facilities.

The post war era, however, was a time of growth. The financial climate of the twenties occasioned increased enrollment at Sweet Briar and a consequent flurry of expansion. During 1925, the construction of Fletcher Hall and Fergus Reid dormitory were completed and the buildings were opened. In addition to the

excitement which the construction of the new buildings must have precipitated, the atmosphere was even further intensified by the arrival of a new president. A woman of strong character, Miss Meta Glass plunged headlong into the action by initiating a new building program. Concurrently, Ralph Adams Cram had been spending an increasing amount of time with new building programs elsewhere; and, by the time Miss Glass recommended that a new building program be initiated, he was only vaguely associated with planning process for the institution. Clarke and Crowe, who had been the associate architects since the construction of Reid and Fletcher, were also partially responsible for the design of the proposed library. Fergus Reid and Fletcher are stylistically akin to the earlier buildings, more simplified and refined; in contrast, the Cochran library is the most formal and ornate building on the campus.

The façade of the Library (FIG. 19) seems almost certainly influenced both by Gibb's Senate House at Cambridge (FIG. 20), and by Jones' Banqueting House in Whitehall, London (FIG. 21). The influence of the Jones' Banqueting House can also be seen in the similarity of its ceiling design (FIG 24) with that of the ceiling in the library's main reading room (FIG. 23). The use of the rich stone carving and profusion of ornamentation on the exterior (FIG 22) is unusual for Cram. An article in the Sweet Briar Alumnae News stated that Cram

was in Italy when the firm began working on the library. In his absence:

A plan was adopted which was only half-way satisfactory. In a conversation with Miss Glass in Boston, Mr. Cram declared, "I don't like this library. Let's throw it away." Miss Glass agreed, "I never have liked it. You can throw it as far as you please."³³

The later works of Cram and Ferguson at Sweet Briar are not as unified, nor do they exhibit the same stylistic consistency that the original structures did. They are dissimilar: the library with its ornamentation and Reid with its massing. One has the impression that each one was done by an entirely different architect. Dissimilarity in itself is not necessarily bad-- what matters is harmony. A building must be judged on its own merits, balance, scale and rhythm (or lack thereof).

Traditional, classical elements of beauty are exhibited in the buildings at Sweet Briar with varying degrees of effectiveness, which seems to correspond directly to the time period during which they were built. The newest dormitories do not exhibit the same gracious proportions that the old ones do, nor are the scale

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

and balance of most of the newer buildings as harmonious as the older ones. Dew (FIG. 29), for example, is dwarfed next to Reid. In addition, the proportions of its interior are cramped and create a compressed spatial atmosphere, almost a feeling of near-claustrophobia. The sprawling enormity of Meta Glass, on the other hand, is overwhelming. The overall atmosphere is dehumanized and tremendously impersonal. The Guion Science Building, completed during roughly the same time period, shows elements of the simplicity of some of the earlier buildings but is lacking in overall charm or even in memorable features. Its character is non-descript, as if it could have been transplanted from any of a hundred locations.

Fortunately, newer does not necessarily mean worse. The renovations of the Refectory for its transformation into the new Pannell Art Center have hearkened back to more traditional stylistic values, similar to those of Jefferson and his contemporaries. The interior of the University of Virginia Rotunda (FIG. 32) is the obvious model for the Pannell Center interior (FIG. 33), with the graceful detached colonnade concentric with the shape of the room. The careful matching of new interior to existing exterior is to be commended heartily and recommended for future renovation projects on the campus.

Cram, Goodhue and Ferguson, later Cram and Ferguson, firmly established the stylistic and developmental plans for Sweet Briar. That the initial plan was not finished according to Cram's original scheme is the almost inevitable outcome of building over a period of years. Financial constraints were also a factor in the eventual timetable and ultimate design to the structures. Despite the deviations from the original development plan, the inherent beauty of the campus seldom fails to inspire awe. According to Martha Lou Stohlman,

Miss Glass has remarked that when she met alumnae who had not seen Sweet Briar for years their memory of its beauty was the first thing they wanted to talk about.... on first glance this beauty is striking; after four years it has become a permanent possession... the place itself has meaning; living with beauty does not leave one untouched. There are Georgian buildings, dignified but not austere. There are the gardens of Sweet Briar House, rather casually arranged, depending for charm more on variety of individual plants and trees than upon formal design...³⁴

Like the garden mentioned above, Sweet Briar exhibits the special charm which variety can inspire, even when strict formal

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

structure may be lacking. Ralph Adams Cram began the process of "planting" the buildings, with ideas and designs that Dr. Mary Benedict, the first president of the college, said were "a visualization of our plans for the future."³⁵ Although the college has had many tillers in its architectural garden (to stretch the metaphor a bit), that garden has brought forth good results-- both in the seeds of inspiration it planted and in the fruits and rewards it has given to alumnae and visitor alike. Sweet Briar's goals include the broadening of perspectives for its community members. The overall design and structure of the campus contribute significantly to the realization of that goal.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

End Notes

¹Albert Bush-Brown, "CollegeArchitecture: An Expression of Educational Philosophy," The Architectural Record, 122, August 1957, p. 155.

²The University of Paris, founded in 1150, was the first university. Oxford and Cambridge, founded in the twelfth and thirteenth centuries were modeled on the University of Paris, both in curricula, (based on dialectic analysis of the Christian doctrine), and in their methods of operation.

³Bush-Brown, p. 155.

⁴Paul Venable Turner has noted that " When Jefferson was a student at William and Mary, at least one of his professors, George Wythe, lived on the side of Palace Green in Williamsburg and often invited Jefferson into his home. The memory of Palace Green was surely one of the images that inspired Jefferson's vision of an "academical village."" Turner, Campus an American Planning Tradion , p. 80.

⁵Paul Venable Turner, Campus An American Planning Tradition.(Cambridge:MIT Press, 1984), p. 83.

⁶Bush-Brown, p. 156.

⁷Montgomery Schyler, "Architecture of American Colleges,VIII: The Southern Colleges." The Architectural Record, XXX, July 1911), p. 76.

⁸Martha Lou Lemmon Stohlman, The Story of Sweet Briar College. (Sweet Briar: Alumnae Association of Sweet Briar College, 1956), p. 11.

⁹Stohlman, p.11.

¹⁰Stohlman, p. 39.

¹¹Legal dispensation was received in 1927 to rename "Sweet Briar Institute," "Sweet Briar College."

¹²Stohlman, p. 50.

¹³Stohlman, p. 50.

¹⁴This notion seems to have been, and to still be, pervasive as well as accurate. John Pine wrote an article concerning this matter, "Notes on the Building of a University," published in *The American Architect*, December 2, 1914.

¹⁵ Stohlman, p.52.

¹⁶ In The Story of Sweet Briar, Stohlman wrote that Dr. McBryde had been impressed by an article Ralph Adams Cram wrote on ecclesiastical design in the *New Churchman* and promptly invited Mr. Cram to visit Sweet Briar.(p.53) In addition, Mr. Chambers noted in An Architectural History of Lynchburg, (p.369), that:

During the time the initial plans for Sweet Briar were prepared, Cram was a member of the firm Cram, Goodhue, and Ferguson, which practiced from 1899 to 1913.

Although the partners assisted one another in the firms numerous commissions, generally only one of them was ultimately responsible for each job. As Cram had it, "each project seemed to fall naturally into the hands of one man or another." Sweet Briar was most definitely Cram's.

¹⁷Jens Frederick Larson and Archie Mac Innes Palmer, Architectural Planning of the America College (New York: McGraw-Hill Book Publishing Co., Inc, 1933), p. 39.

¹⁸Ralph Adams Cram, The Gothic Quest (New York: Baker and Taylor Co., 1907), p. 217.

¹⁹Ralph Adams Cram, "Have I a Philosophy of Design?" Pencil Points, 13, November 1932, p. 729.

²⁰Bush-Brown, p. 157 and 154.

²¹Ashton R. Willard, "The Development of College Architecture in America, New England Magazine, July 1897, p. 514.

²²A.D.F. Hamlin, "Recent College Architecture," The Outlook, August 1, 1903, p. 791.

²³Stafford H. Bryant Jr., "Classical Ensemble," Arts in Virginia, 11, Winter 1971, p. 18.

²⁴Stohlman, p. 225.

²⁵Turner, p. 217.

²⁶Cram, My Life, p. 124.

²⁷Ibid, p. 131

²⁸Stohlman, p. 88.

²⁹Sarah Drummond Lanford, "Ralph Adams Cram as College Architect," Unpublished M.A.H. thesis, School of Architecture, University of Virginia, 1981, p. 38.

³⁰Lanford, p. 38

³¹Cram, "Have I A Philosophy in Design?," p. 731.

³²Ibid, p. 730.

³³"Ralph Adams Cram," Sweet Briar Alumnae News, October 1942, p.13.

³⁴Stohlman, p. 227.

³⁵Dr. Mary K. Benedict, "Sweet Briar, 1906-1916," Sweet Briar Alumnae News, 7, November 1937, p. 5.

Bibliography

Ackerman, Frederick L. "The Planning of Colleges and Universities." The Architectural Forum, 54, June 1931, pp. 91-96.

Allen, George H. "Cram: The Yankee Medievalist." The Architectural Forum, 55, July 1931, pp. 79-80.

Andrews, Wayne. Pride of the South. New York: Athenum, 1979.

Benedict, Dr. Mary K. "Sweet Briar, 1906-1916." Sweet Briar Alumnae News 7, December, 1937, pp. 3-11.

Bragdon, Claude. "Architecture in the United States, II, The Growth of Taste," Architectural Record, July, 1909, pp. 38-45.

Brown, Milton W. American Art. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1985.

Bryant, H. Stafford Jr. "Classical Ensemble." Arts in Virginia, 11, Winter 1971, pp. 18-25.

Burchard, John, and Albert Bush-Brown. The Architecture of America, A Social and Cultural History. Boston: Little, Brown, and Company, 1961.

Bush-Brown, Albert. "College Architecture: An Expression of Educational Philosophy." The Architectural Record, 122, August 1957, pp. 154-57.

- Clark, Nexson and Owen. "Historical Development of the Campus of Sweet Briar College." Sweet Briar College, Campus Planning, I, April 1963, pp. 1-9.
- Cram, Ralph Adams. "Have I a Philosophy of Design?" Pencil Points, 13, November 1932, pp. 729-34.
- Cram, Ralph Adams. The Gothic Quest. New York: Baker and Taylor Co., 1907.
- Cram, Ralph Adams. My Life in Architecture. Boston: Little, Brown and Company, 1936.
- Cram, Ralph Adams. "Recent University Architecture in the United States." Journal of the Royal Institute of British Architects, XIX, 25, May 1912, pp. 497-518.
- Cram, Ralph Adams. "Style in American Architecture." The Architectural Record, XXXIV, September 1913, pp. 232-39.
- Cram, Ralph Adams. A letter to Wiley and Wilson, dated Nov. 23, 1928, Boston, and now on microfilm at the office of Wiley-Wilson.
- de la Croix, Horst, ed., and Richard G. Tansey, ed. Gardner's Art Through the Ages. New York: Harcourt Brace Jovanovich, Inc., 1980.
- Fleming, John, Hugh Honour, and Nikolaus Pevsner. The Penguin Dictionary of Architecture. Harmondsworth: Penguin Books Ltd., 1972.

Gibbs, James. A Book of Architecture. New York: Benjamin Blom, 1968.

Githens, Alfred Morton. "The Group Plan-V. Universities, Colleges and Schools." The Bride Builder, Vol. 16, December 1907, pp. 219-225.151/2.

Gotch, Alfred J. Inigo Jones. New York: Benjamin Blom, Inc., 1968.*

Hamlin, A. D. F. "The Educational Influence of Collegiate Architecture." The Architectural Forum, XLIII, December 1925, pp. 321-26.

Hamlin, A. D. F. "Recent American College Architecture," The Outlook, August 1, 1903, pp. 790-99.

Hegemann, Werner, and Albert Peets. The American Vitruvius: An Architect's Handbook of Civic Art. New York: The Architectural Book Publishing Company, 1922.

Hitchcock, Henry-Russell. Architecture: Nineteenth and Twentieth Centuries. Harmondsworth: Penguin Books, Ltd., 1977.

Klauder, Charles Z. and Herbery C. Wise. College Architecture in America. New York: Charles Scribner's Sons, 1929.

Lanford, Sarah Drummond. "Ralph Adams Cram as College Architect." Unpublished M.A.H. thesis, School of Architecture, University of Virginia, 1981.

Larson, Jens Frederick, and Archie Mac Innes Palmer. Architectural

Planning of the American College. New York: McGraw-Hill Book Publishing Co., Inc., 1933.

Maginnis, Charles P. ed. The Work of Cram and Ferguson, Architects. New York: The Pencil Point Press, 1929.

Milan, Oliver, Rubens. A Whitehall Ceiling. London: Oxford University Press, 1958.

O'Neal, William B. Pictorial History of the University of Virginia. Charlottesville: The University Press of Virginia, 1978.

Place, Charles A. Charles Bulfinch. Boston: Houghton Mifflin Co., 1925.

President's Office Files, 1925-50, Fletcher Hall, Sweet Briar College, Sweet Briar, Virginia.

"Ralph Adams Cram." Sweet Briar Alumnae News, October 1942, p. 13.

Richards, J.M. The National Trust Book of English Architecture. New York: W.W. Norton and Co., 1981.

Rowe, Florence C. "The Changes Behind the Facade." January 1978. Sweet Briar College Archives, Mary Helen Cochran Library, Sweet Briar College, Virginia.

Schuyler, Montgomery. "Architecture of American Colleges, VIII: The Southern Colleges." The Architectural Record, XXX, July 1911, pp. 57-84.

Stohlman, Martha Lou Lemmon. The Story of Sweet Briar College. Sweet Briar: Alumnae Association of Sweet Briar College, 1956.

Summerson, John. Architecture in Britain 1530-1830. Great Britain: Penguin Books, 1973.

Thacker, Christopher, History of Gardens. Berkley: University of California Press, 1979.

Turner, Paul Venable. Campus An American Planning Tradition. Cambridge, Massachusetts: MIT Press, 1984.

Webb, Geoffrey. Architecture in Britian. Great Britian: Penguin Books, 1965.

Willard, Ashton R. "The Development of College Architecture in America, New England Magazine, July 1897, pp. 513-34.

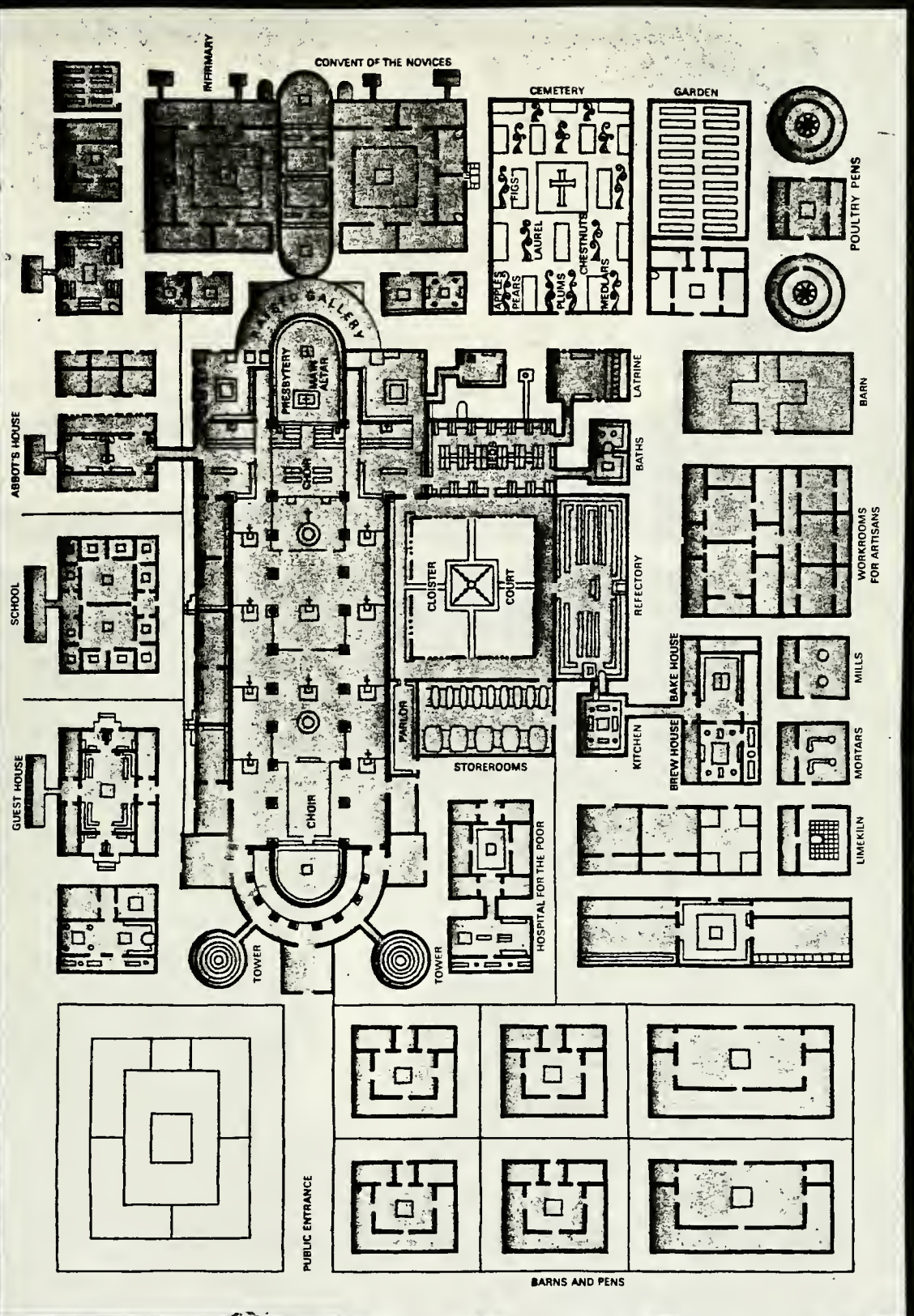


Figure 1. Schematic plan for a monastery at St. Gall, Switzerland, c. 819.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	1221	1222	1223	1224	1225	1226	1227	1228	1229	1230	1231	1232	1233	1234	1235	1236	1237	1238	1239	1240	1241	1242	1243	1244	1245	1246	1247	1248	1249	1250	1251	1252	1253	1254	1255	1256	1257	1258	1259	1260	1261	1262	1263	1264	1265	1266	1267	1268	1269	1270	1271	1272	1273	1274	1275	1276	1277	1278	1279	1280	1281	1282	1283	1284	1285	1286	1287	1288	1289	1290	1291	1292	1293	1294	1295	1296	1297	1298	1299	1300	1301	1302	1303	1304	1305	1306	1307	1308	1309	1310	1311	1312	1313	1314	1315	1316	1317	1318	1319	1320	1321	1322	1323	1324	1325	1326	1327	1328	1329	1330	1331	1332	1333	1334	1335	1336	1337	1338	1339	1340	1341	1342	1343	1344	1345	1346	1347	1348	1349	1350	1351	1352	1353	1354	1355	1356	1357	1358	1359	1360	1361	1362	1363	1364	1365	1366	1367	1368	1369	1370	1371	1372	1373	1374	1375	1376	1377	1378	1379	1380	1381	1382	1383	1384	1385	1386	1387	1388	1389	1390	1391	1392	1393	1394	1395	1396	1397	1398	1399	1400	1401	1402	1403	1404	1405	1406	1407	1408	1409	1410	1411	1412	1413	1414	1415	1416	1417	1418	1419	1420	1421	1422	1423	1424	1425	1426	1427	1428	1429	1430	1431	1432	1433	1434	1435	1436	1437	1438	1439	1440	1441	1442	1443	1444	1445	1446	1447	1448	1449	1450	1451	1452	1453	1454	1455	1456	1457	1458	1459	1460	1461	1462	1463	1464	1465	1466	1467	1468	1469	1470	1471	1472	1473	1474	1475	1476	1477	1478	1479	1480	1481	1482	1483	1484	1485	1486	1487	1488	1489	1490	1491	1492	1493	1494	1495	149
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	-----

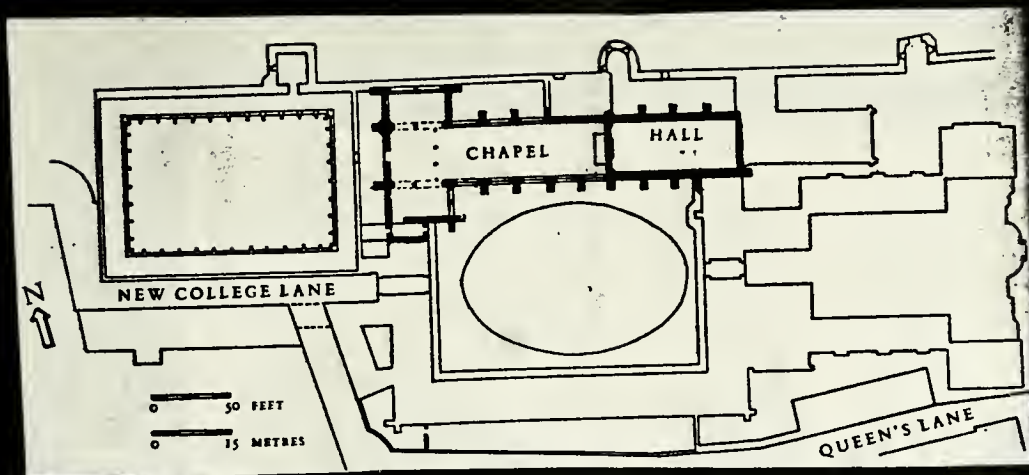


Figure 2. New College, Oxford: Plan.

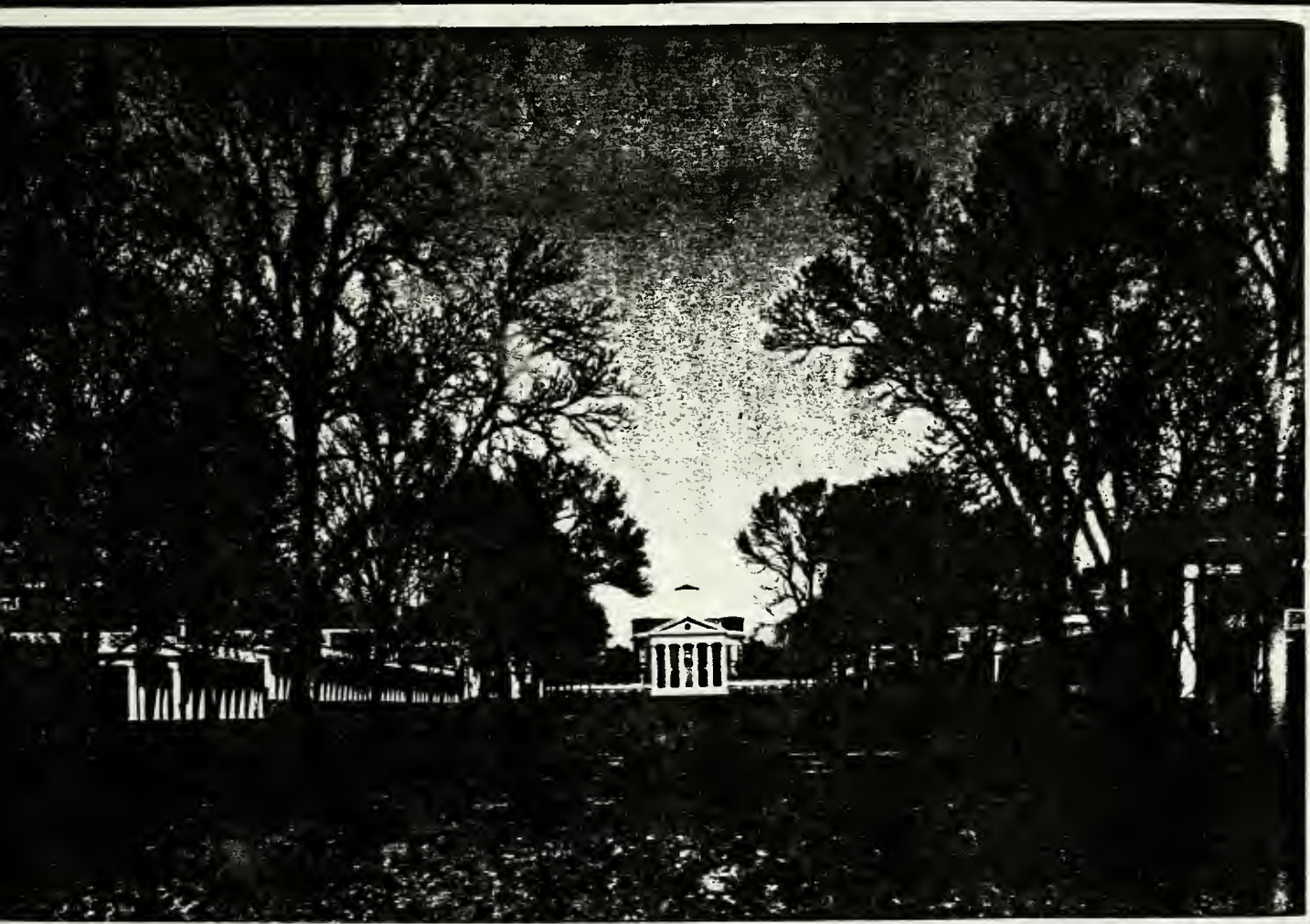


Figure 3. Thomas Jefferson. The University of Virginia, Charlottesville, Virginia.

183

184

185

186

187

188

189

190

191

192

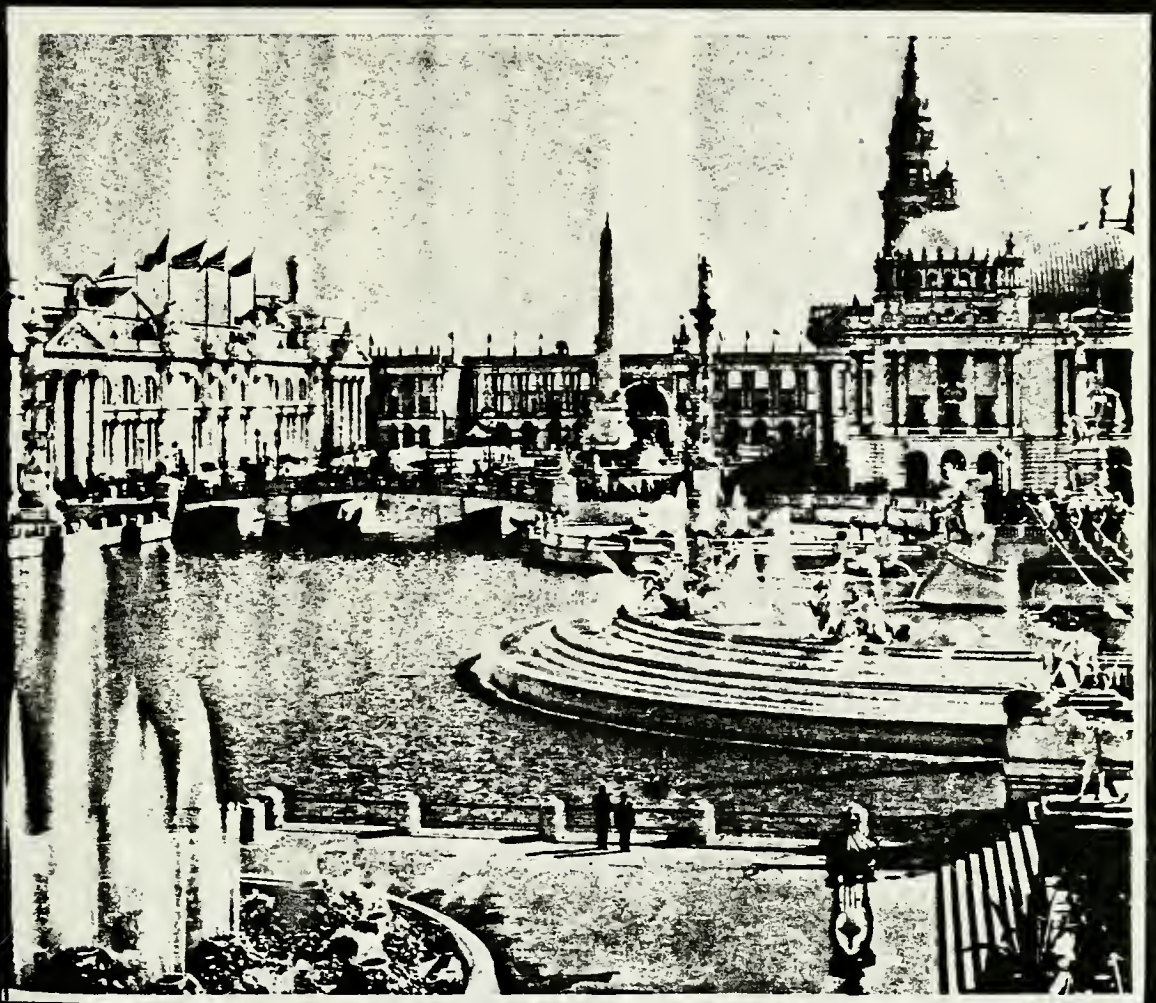


Figure 4. World's Columbian Exposition, 1893.

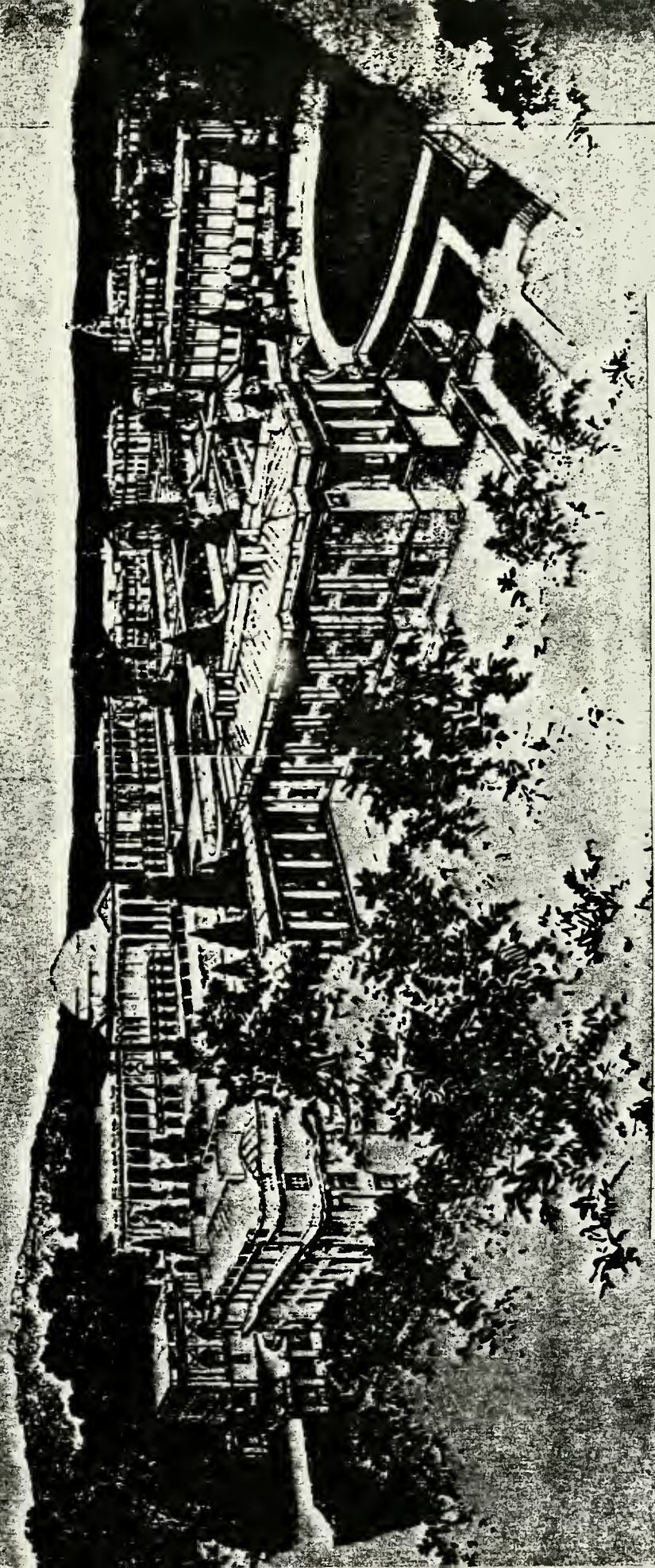


Figure 5. Cram, Goodhue, and Ferguson. Sweet Briar College: Original
Campus Perspective. (1903)

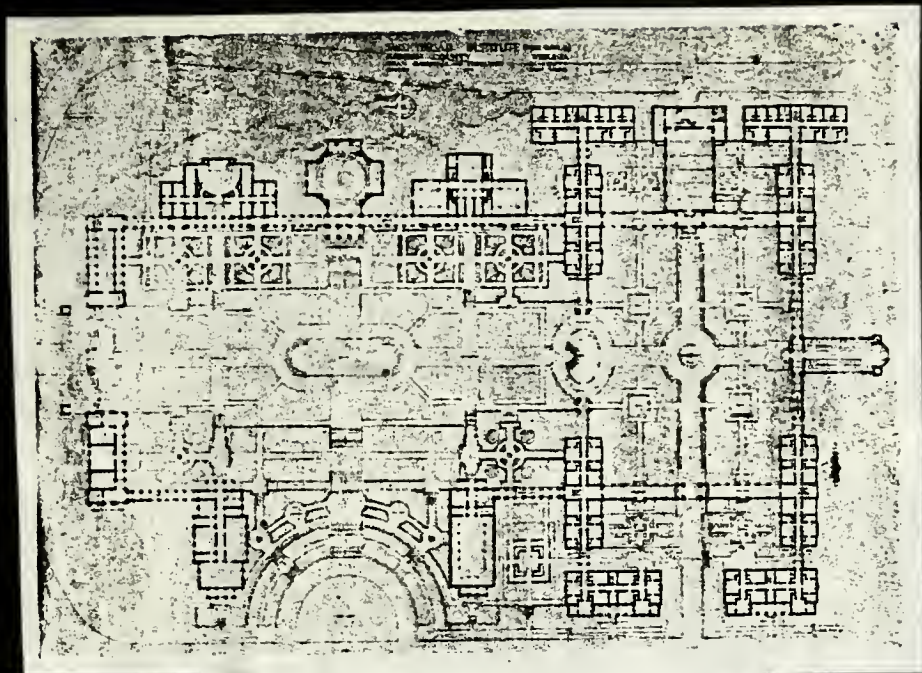


Figure 6. Cram, Goodhue and Ferguson. Sweet Briar College: Plan. (1903)

Figure 7. Cram, Goodhue and Ferguson. Part of the proposed parterres of Sweet Briar College, Original Campus Plan. (1903)

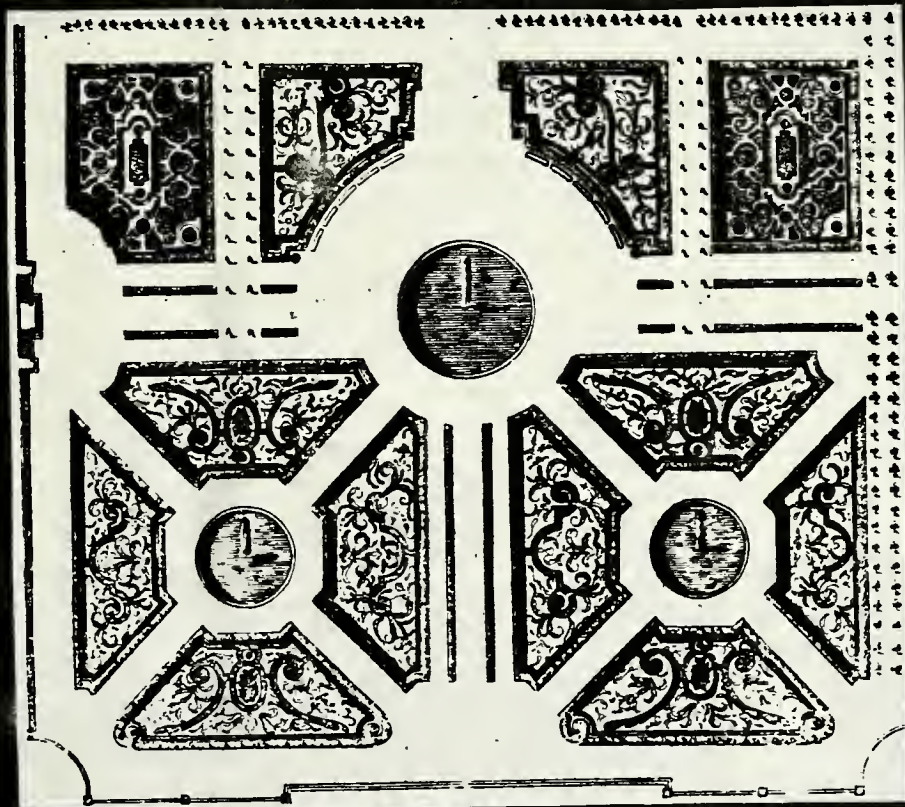


Figure 8. Le Notre. Part of the parterres de broderie at the Tuileries.



Figure 9. Academic Hall, Sweet Briar College, 1906.

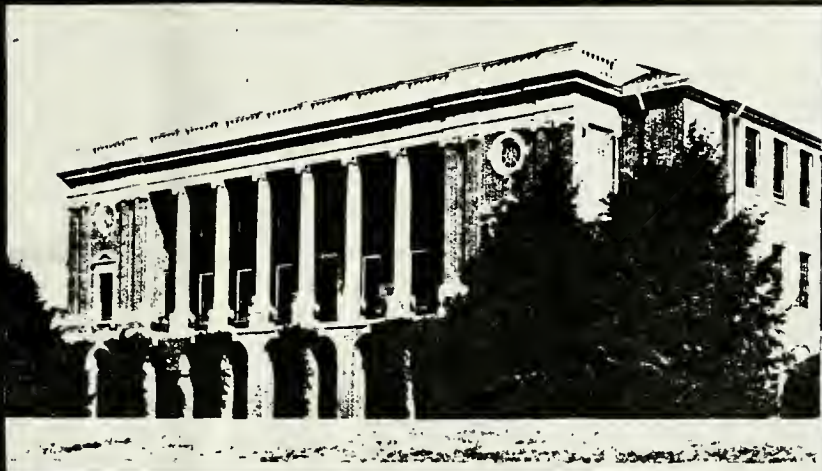


Figure 10. Fletcher Hall, Sweet Briar College, 1925.

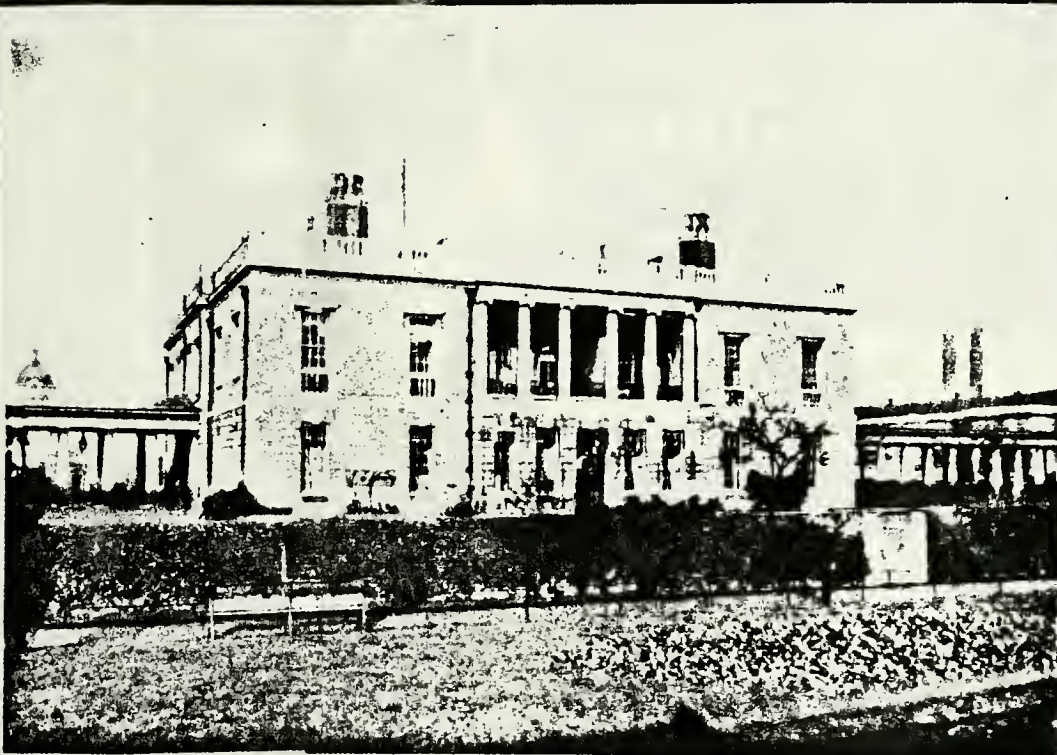


Figure 11. Inigo Jones. The Queen's House, Greenwich Hospital. 1618-1635.



Figure 12. The Cupola, Sweet Briar College, 1906.



Figure 13. Lord Pembroke and Roger Morris. Wilton, Wilts, Palladian Bridge, 1736.



Figure 14. Charles Bulfinch. Hollis Street Church, sketch from original drawing. (1788)

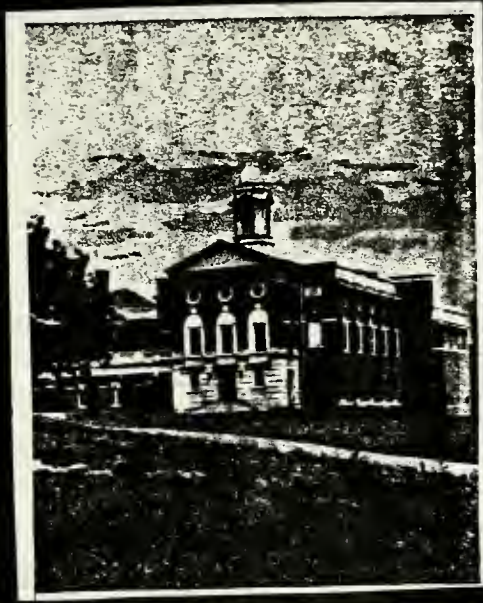


Figure 15. The Refectory, Sweet Briar College, 1906.

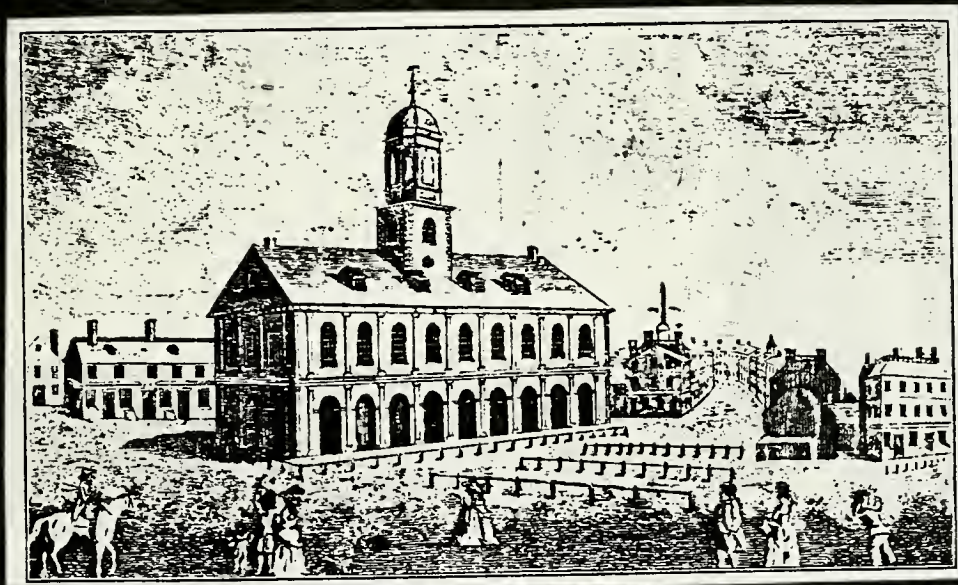


Figure 16. Charles Bulfinch. Faneuil Hall, sketch before enlargement.

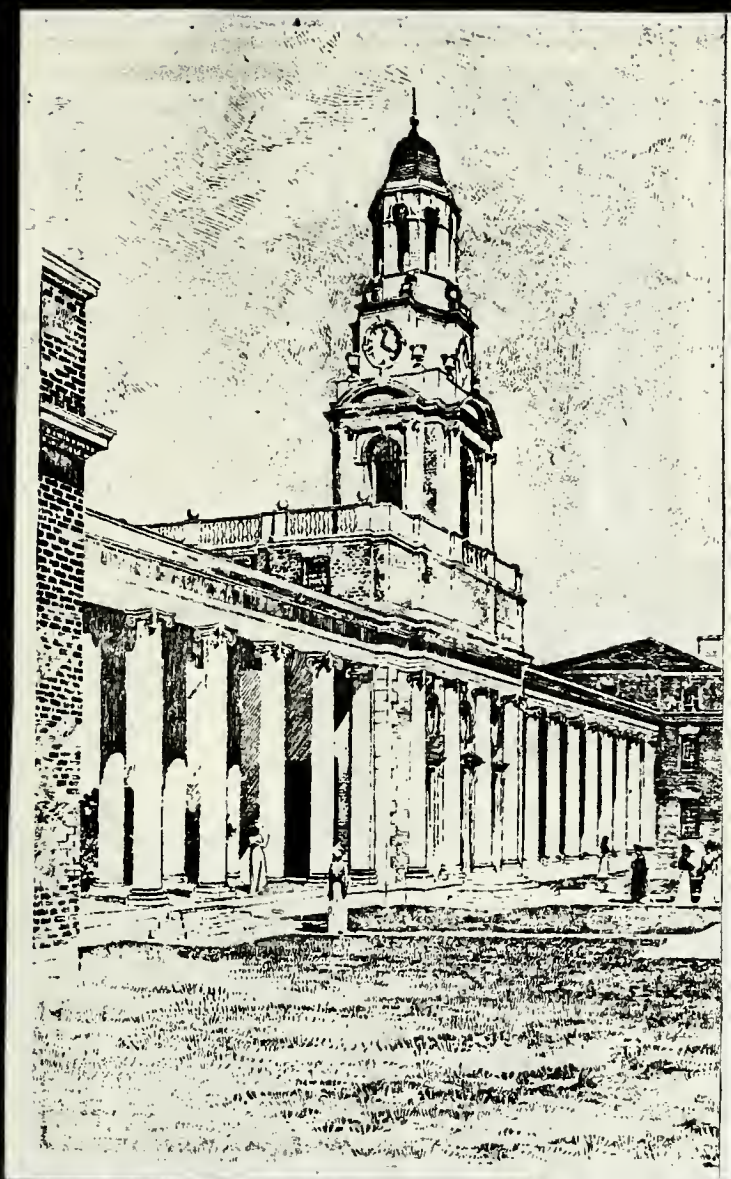


Figure 17. Cram, Goodhue, and Ferguson. Proposed Chapel, Sweet Briar College: Original Campus Perspective. (1903)

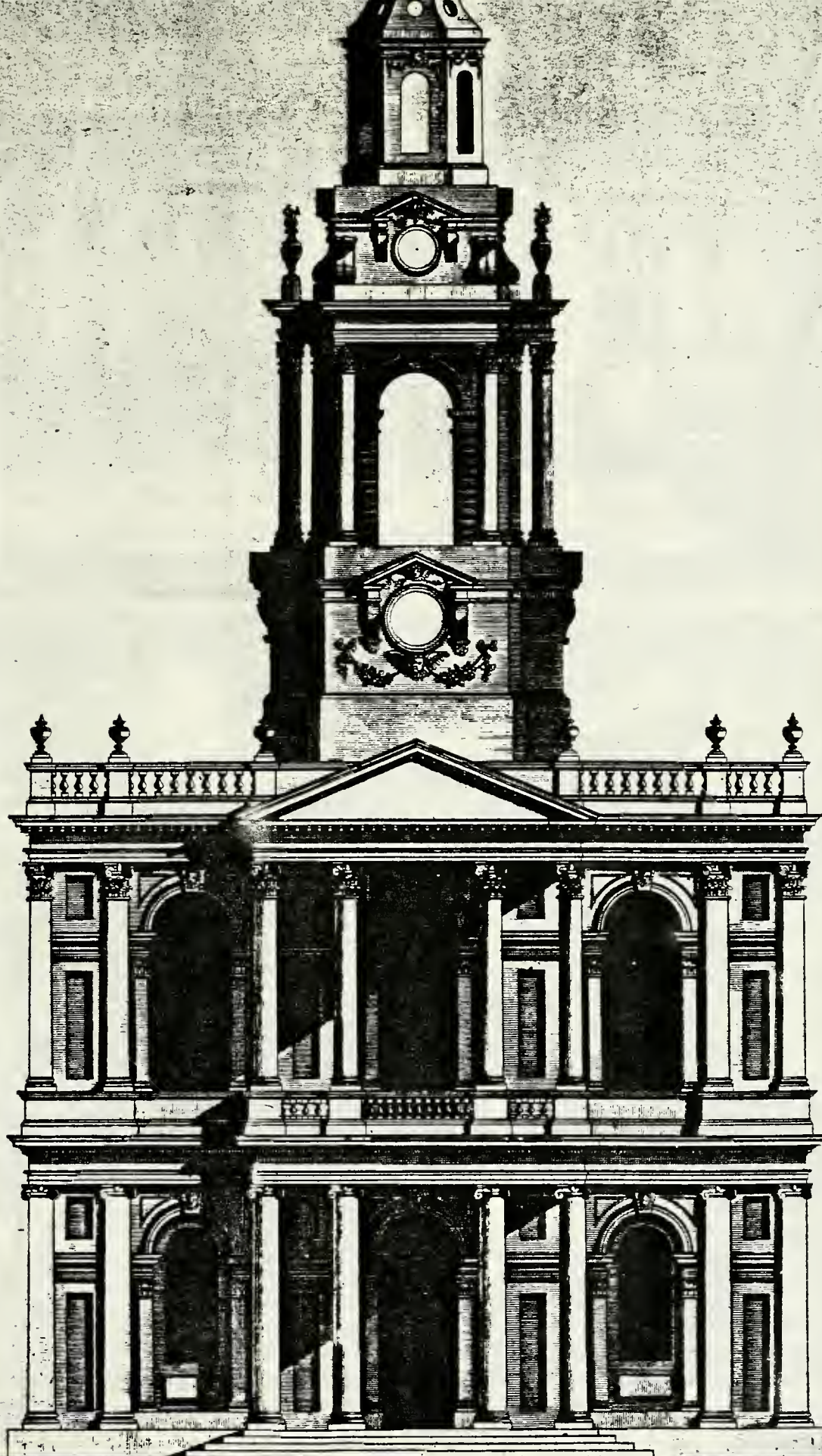


Figure 18 James Gibbs. "West End." sketch.

1000

1000

1000

1000

1000

1000

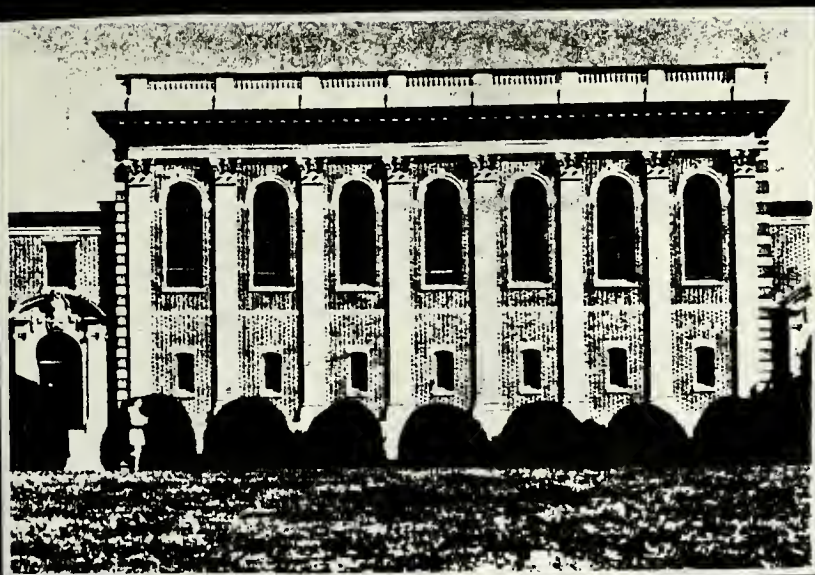


Figure 19. Cochran Library, Sweet Briar College, 1929.

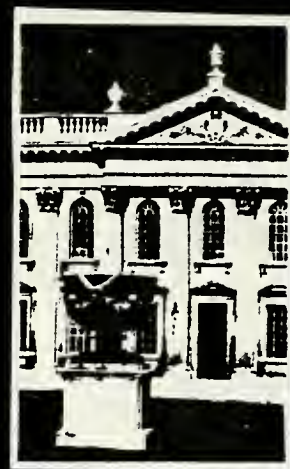


Figure 20. James Gibbs. The Senate House, Cambridge, 1722.

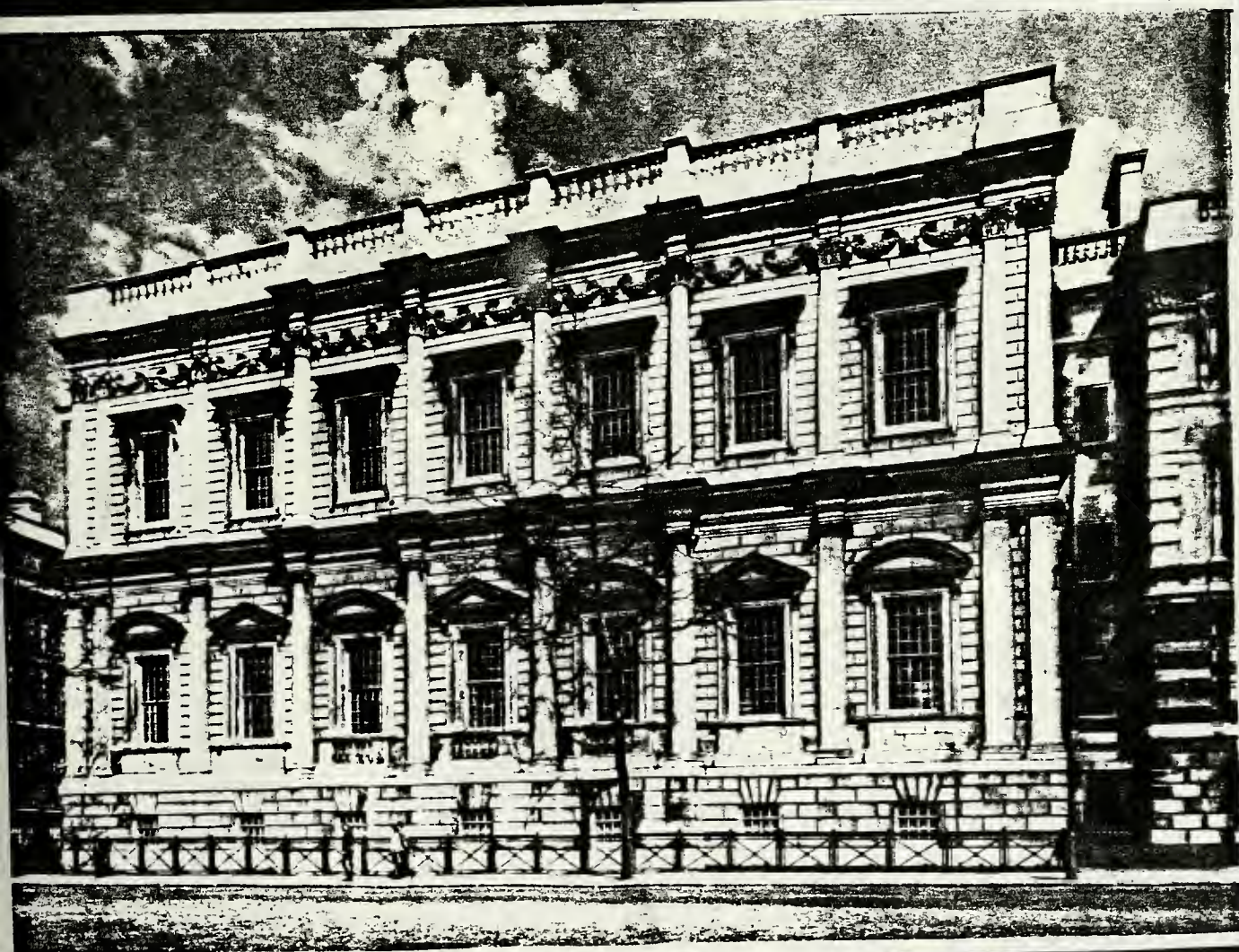


Figure 21. Inigo Jones. Banqueting House in Whitehall, London, 1619.

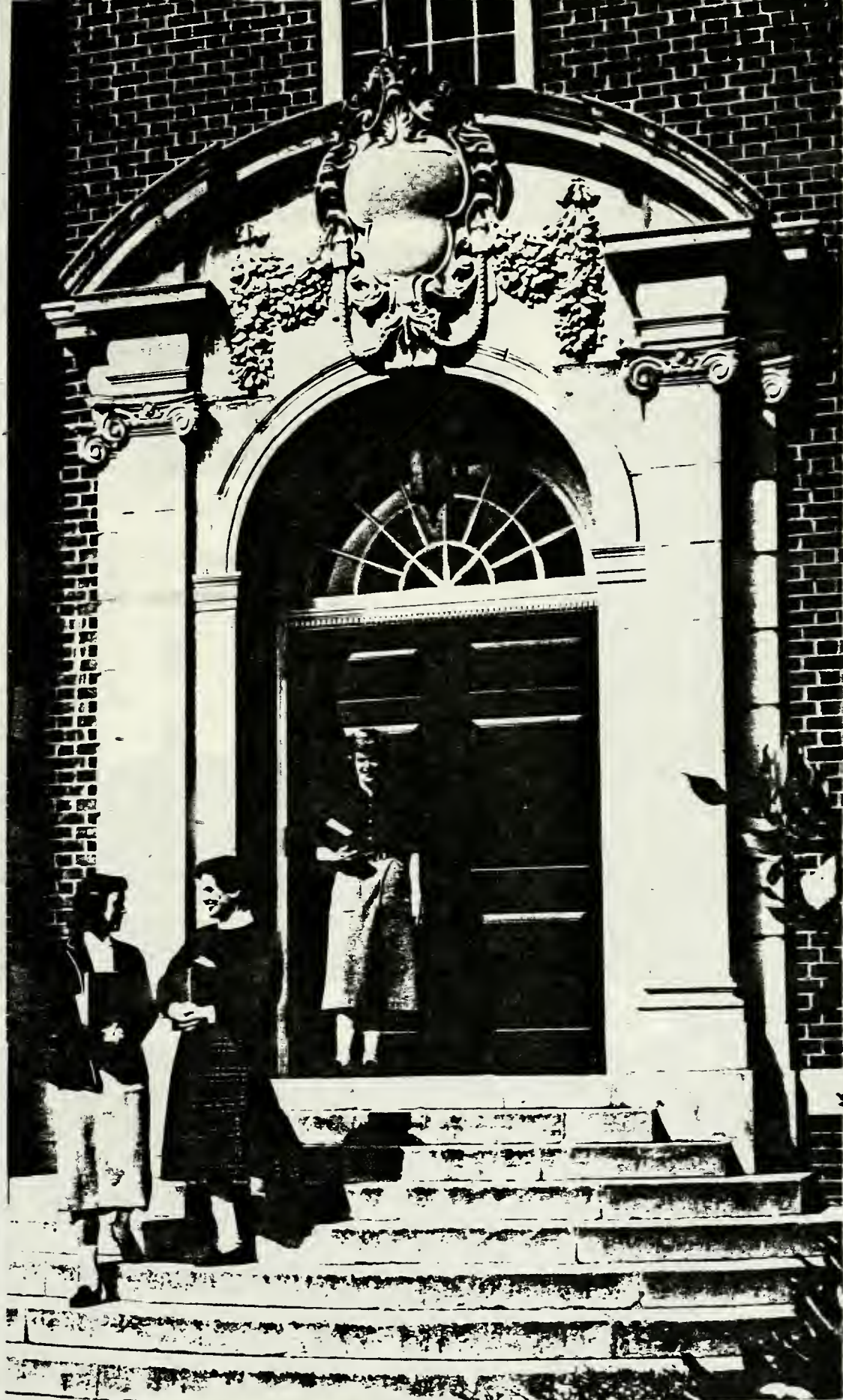


Figure 22. Cochran Library, detail, Sweet Briar College, 1929.



Figure 23. Cochran Library, interior, Sweet Briar College, 1929.

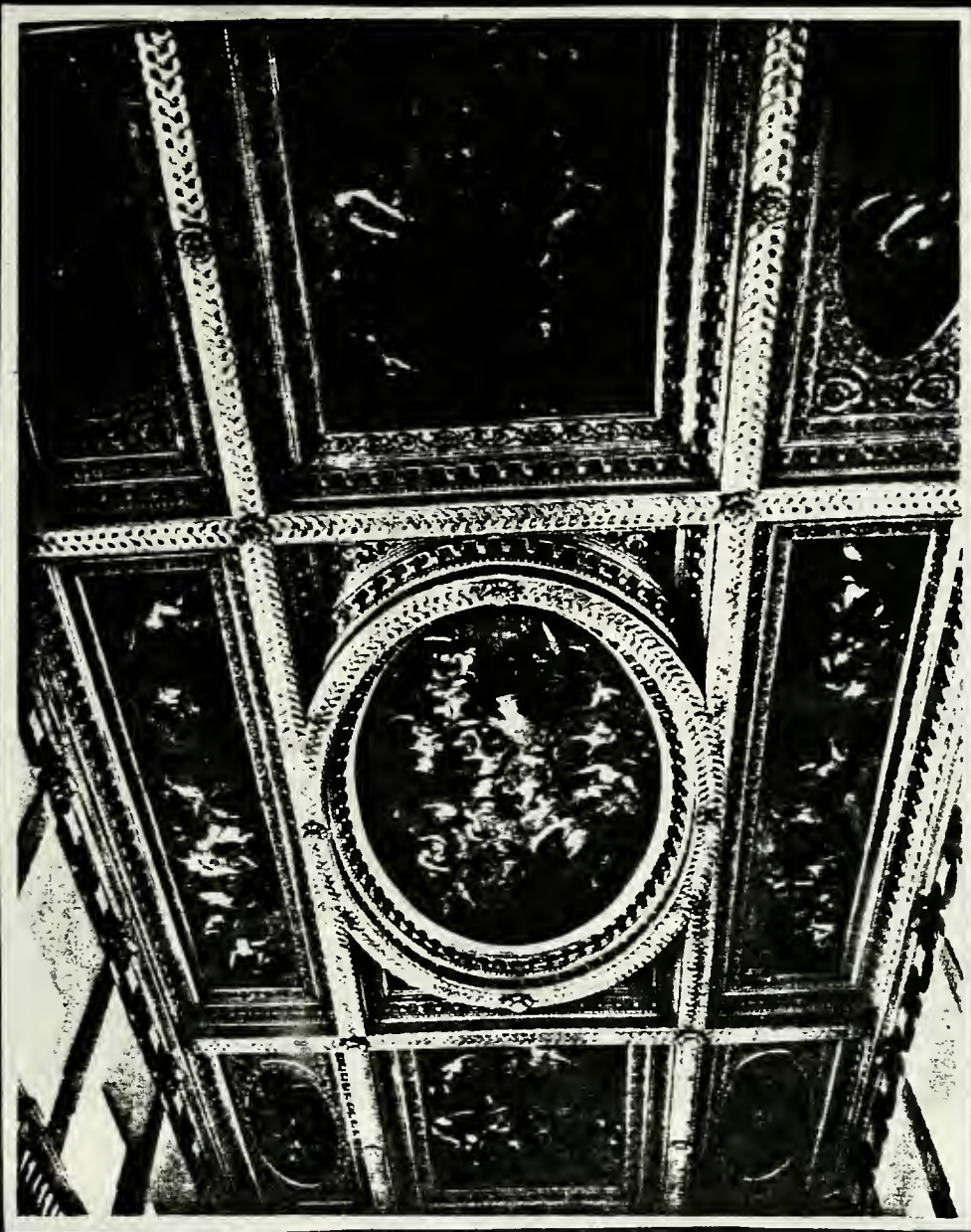


Figure 24. Inigo Jones. Ceiling, Banqueting House in Whitehall, London, 1619.



Figure 25. Thomas Jefferson. "East Lawn," University of Virginia, 1817.



Figure 26. Washington College, Washington and Lee University.



Figure 27. Thomas Jefferson. Rotunda, University of Virginia, Charlottesville, Virginia, 1817.



Figure 28. Proposed Commencement Hall, Sweet Briar College: Original Campus Perspective.

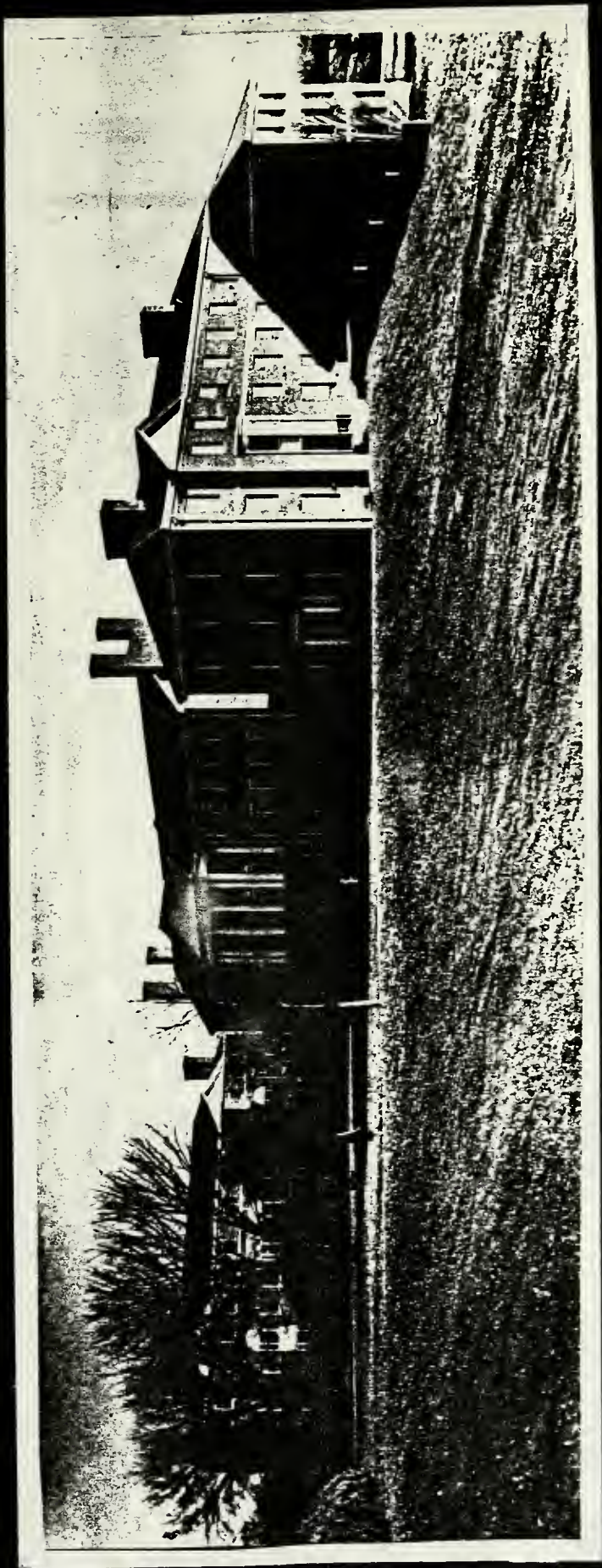


Figure 29. Grammer, Reid, and Dew dormitories, Sweet Briar College, 1965.



Figure 30. Connie Guion Science Building, Sweet Briar College, 1965.

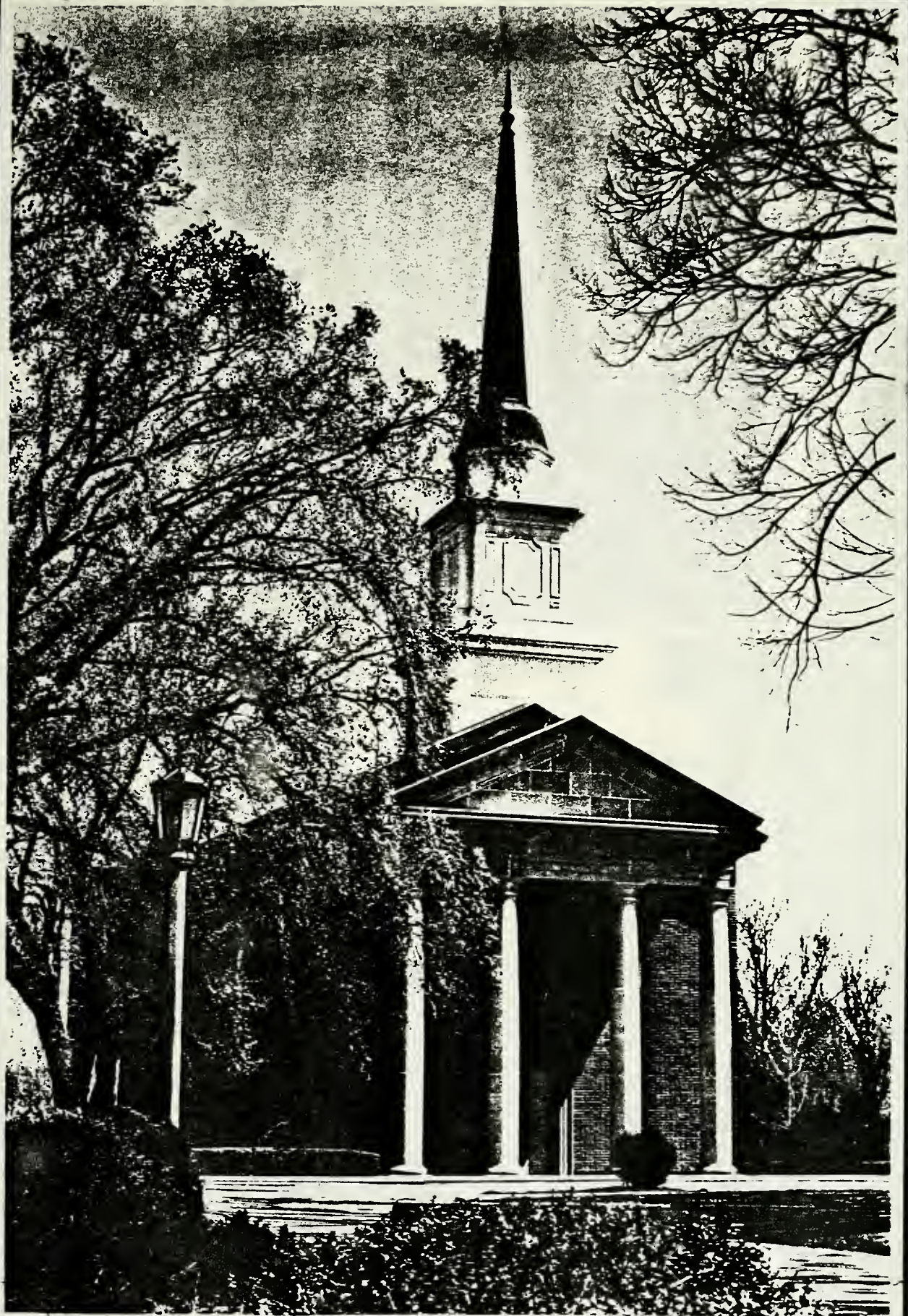


Figure 31. Sweet Briar Memorial Chapel. Sweet Briar College, 1967.

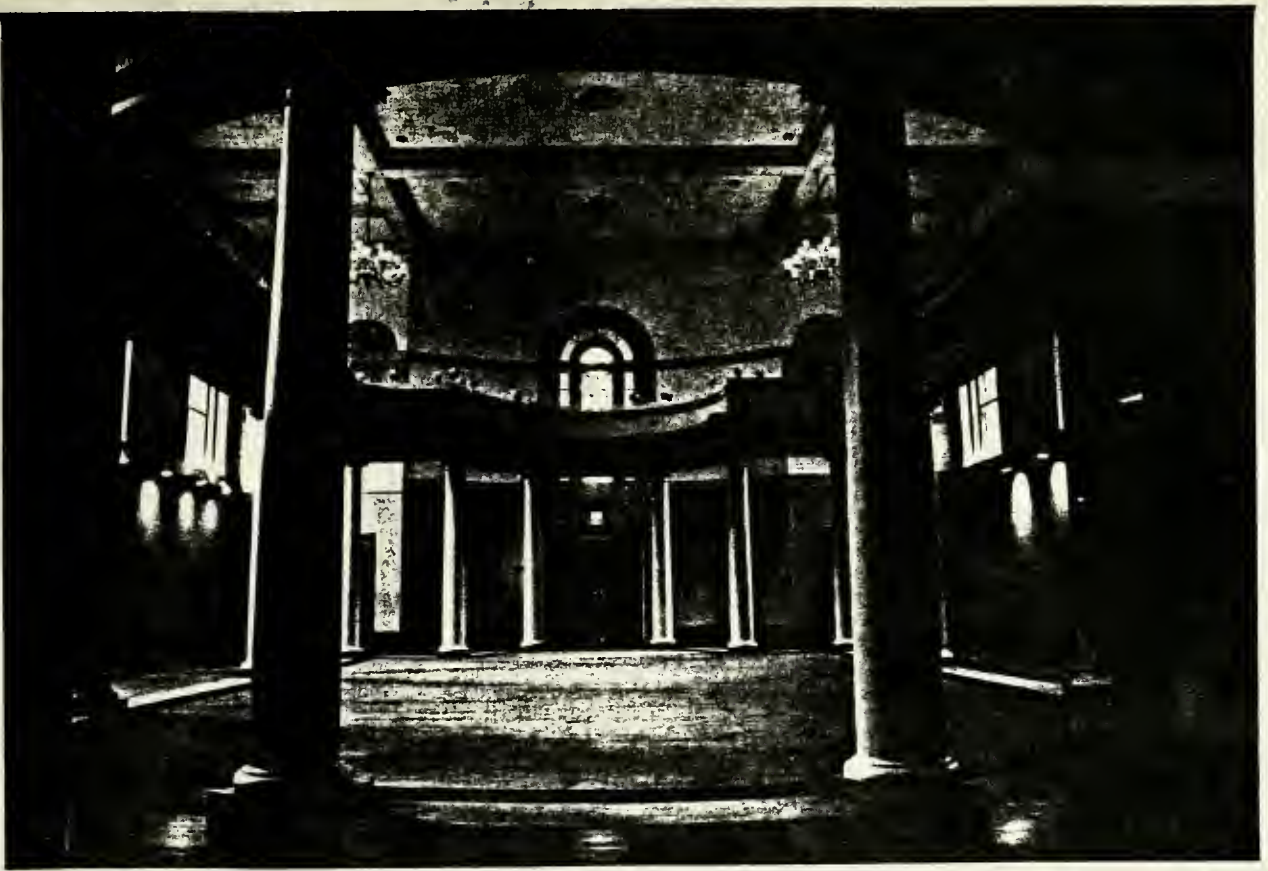


Figure 33. The Anne Gary Pannell Center, 1985.

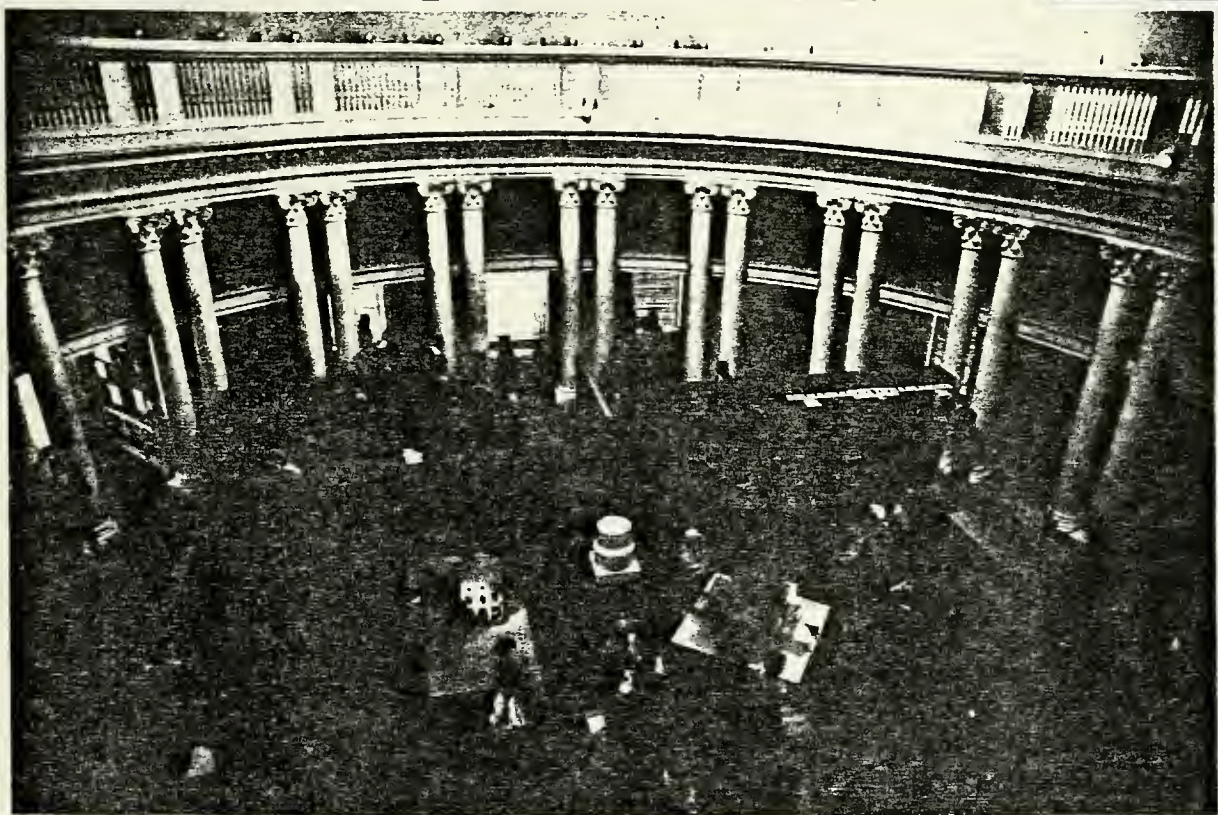


Figure 32. Thomas Jefferson. The Rotunda, interior, the University of Virginia, Charlottesville, 1817.



DATE DUE

GAYLORD			PRINTED IN U.S.A.

Archives

720.9755-S97B8

Brasted, Barbara Humphrey

AUTHOR

The architecture of Sweet Briar

TITLE College as an expression of
educational philosophy

DATE DUE	BORROWER'S NAME

Archives

720.9755-S973B8

Brasted, Barbara Humphrey

Sweet Briar College Library

Sweet Briar, VA 24595

